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MOTION PICTURES  
AS VICTORY APPROACHES

1944-45



*Twenty-Third Annual Report*

*By WILL H. HAYS, President*

TO THE MOTION PICTURE PRODUCERS  
AND DISTRIBUTORS OF AMERICA, INC.

MARCH 26, 1945



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AS VICTORY APPROACHES  
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TWENTY-THIRD ANNUAL REPORT

*By* WILL H. HAYS, *President*

*to the Motion Picture Producers  
and Distributors of America, Inc*

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ANNUAL REPORT OF THE PRESIDENT  
MOTION PICTURE PRODUCERS  
AND DISTRIBUTORS OF AMERICA, INC.

March 26, 1945

I. AT THE TURNING POINT

As this report is written, the curtain is going down on the tragedy of war and destruction which has dominated a flaming Europe for more than five years. Great as is this task which still lies ahead of us, we also seem to be approaching the beginning of the end of the war in the Pacific. Even before these climaxes are reached, we are plunged into the manifold problems of the post-war world.

At one of history's great turning points, we do well to look both backward and forward.

As we review the protean role our industry has played in the war effort, we note the services which must continue until the day victory is completely won. Until that day, no other goal is paramount.

By actual demonstration during these war years, the screen has shown not only how significant are its functions as a medium of entertainment and communication, but also how important a weapon of training and education films have become.

Our theatres have been marshalled as a unit in a program of

war activities of the utmost importance to the production front. Both the technical apparatus and the technicians of our studios have been of strategic assistance to our military leaders. Wave after wave of entertainment talent has gone from Hollywood to every camp, outpost and military hospital in the world, bringing healing recreation to our armed forces.

These things, and many more reported by the War Activities Committee of the Motion Picture Industry, are still work in progress from which there will be no withdrawal or slackening so long as the need persists. And at the same time, the industry, watching vigilantly for the dawn of peace, is alive to its post-war opportunities and responsibilities.

The movies will emerge from the war an even more vital industry. The normal total of the motion picture audience will have been definitely increased. The ever-rising quality of film entertainment has drawn into steady patronage thousands and thousands of people who were before only casual movie-goers, unaware of the progress the screen had been making year after year. This is the reward not only of excellence in entertainment, but for the social progress made by films, with the industry's increasing sense of responsibility to the public which it serves.

When peace comes we shall be in a position to mobilize and use the new techniques which the films have developed in wartime. Even during the war the use of the screen in education has been definitely widened, and will continue to expand.

Reconversion from war to peace will necessitate the retraining of millions to find their places in our peacetime economy. To help in this, we shall bring to bear the extraordinary experience gained during the war in the production of training films. The astonishing range and variety of such films produced during the past four years indicate what can be done in the rehabilitation of veterans and in their readjustment to civilian life. Such training will give new life, new hope and self-respect to the thousands who need vocational orientation to overcome their physical disabilities.

Our pictures can also play a large part in meeting community problems which result from war — youth conservation, the problems of resettlement of war-uprooted populations, improved housing and similar civic developments.

Furthermore, specialized film production will have a task to perform in economic reconstruction after the war. If we can make training films for the innumerable mechanical and technical processes of war, we can make films to train new workers and teach older ones new skills, as well as to demonstrate war-born changes in manufacturing methods.

Peace will bring problems to the motion picture industry as well as occasions for extended service. We knew that the flood of wartime motion picture attendance would sometime reach a peak from which it would tend to recede. It may be that it has reached that peak in 1944. The reconstruction and expansion programs announced by studios and theatres during the past year are evidence that the industry alertly faces this fact.

It would be folly to ignore the greatly advanced production costs which the industry will have to carry after the war, the problems incident to substantial redistributions of the working population, the capital investments that will be needed to carry out the rehabilitation plans of the industry, and the difficulties which will have to be faced in regaining a fair proportion of our foreign markets in a devastated world.

Finally, there is the ever-present problem of self-discipline which we may expect to be increased by the war's effect upon moral standards. We shall need to maintain an unbroken front of self-regulation.

These are sobering problems. Nevertheless, I believe that our opportunities will be greater than our problems. Motion pictures have grown up. Their vision now includes all our life and reality, as well as pleasurable illusion. The progress made so far is an indication that the screen can play an even more important role in the world of tomorrow, if self-regulation is its guardian and public service its standard.

This is not to suggest that we have solved all our problems or reached our final goal. There are, indeed, still many discrepancies between our purposes, declared and inherent, and our performance. These are to be overcome gradually only by honest, vigorous, and continuous effort. Our purposes are, however, definite and determined, and they are understood. They shall be pursued to full performance, and modified to apply to the limitless problems ahead the value of experience and the efficacy of honest, zealous service.

## II. CONTINUING WAR ACTIVITIES

The American motion picture industry mobilized for national defense within the week after Dunkirk and enlisted for the duration within a week after Pearl Harbor. Through the War Activities Committee every branch of the industry continues to render increasingly important and effective war service.

The seven major divisions of the Committee include 16,000 theatres, the twelve national distributing organizations, all the producing companies, the talent guilds of Hollywood, the five newsreel organizations, the entire trade press, the public relations division (including more than 500 members with a representative in every city of 10,000 or more), and an international division with sub-committees in such widely separated points as London, Cairo, Bombay and Melbourne.

Among the first to sense the gravity of the mounting crisis of war, this industry has been among the foremost in the quality and quantity of its service at home and overseas. This service, of course, will continue until final victory on the battlefield and at the peace table.

The officers and members of this Association, representing important factors within the industry, have actively supported the entire war service program, carried on in the name of the industry as a whole, and described fully in the annual reports of War Activities Committee—Motion Picture Industry for 1942, 1943, 1944, entitled *Movies At War*. The following statistical information, based upon the most recent of the Committee's annual reports,\* highlights the types of war service in which the industry has been most effective.

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\*For more detailed information regarding the industry's war service, see *Movies At War, Vol. III, 1944*—the illustrated report published by War Activities Committee—Motion Picture Industry, 1501 Broadway, New York 18, N. Y.

### *16 mm. Gift Films for Showings in Combat Areas*

By December 31, 1944, a total of 24,867 prints of feature pictures and 26,341 prints of short subjects on 16 mm. film had been delivered to representatives of the armed services for free showing to persons in uniform overseas. They are seen daily by an estimated audience of 1,450,000 men and women at 3,500 different exhibitions—in jungles, caves, and tents, and on the warships of our fleet.

From the entire releasing schedule of all the producing companies, officers of the armed services select the 156 feature pictures each year deemed most entertaining to our forces in all combat areas. At present 117 prints of each subject selected are delivered to the Overseas Motion Picture Service, whereas at the beginning of the project four prints of each subject were thought sufficient. This illustrates how the gift service has been expanded to meet the needs of total war in all parts of the world.

It is significant to note that films with deep spiritual emphasis hold marked appeal for our soldiers in Germany and Italy, Leyte and Luzon, our marines on Saipan and Iwo Jima, and our sailors, coastguardsmen, and seabees, who man the world's mightiest fleet on the seven seas.

To the end of 1944 the industry's gift film program is conservatively estimated to represent a figure of \$24,800,000, in which producers, distributors, manufacturers of raw stock, and the various laboratories have all participated.

In addition, some 1,100 theatres at training camps in the United States, operated by the U. S. Army Motion Picture Service, exhibited current Hollywood productions to a vast audience of trainees at a nominal admission fee.

### *War Information Films*

A total of 114 special releases to December 31, 1944, constitute a substantial contribution by this medium to the task of keeping



our citizens informed on various phases of the war effort. Twenty-four short subjects or special odd length films appeared on the screens of 16,000 pledged theatres during 1944, including appeals for the Red Cross and the National War Fund, recruiting subjects for Cadet Nurses, SPARS, WAVES and WACS, information on rationing, taxes, inflation, gasoline and food, and combat reports such as *THE MARINES AT TARAWA*, *MEMPHIS BELLE*, *THE BATTLE FOR NEW BRITAIN*, *THE BATTLE OF THE MARIANAS*, *LIBERATION OF ROME*, *THE ROBOT BOMB*, and *TARGET JAPAN*.

Producing companies have continued to make subjects for the OWI and other war agencies without cost. Distributors have supplied gratis 687 prints of each of these subjects; staffs of film exchanges have devoted tens of thousands of hours to several million bookings and inspections; and theatres, in spite of blackouts and curfews, have faithfully included these subjects in their crowded screen programs, even though queues of patrons were waiting restlessly for a program change to provide them with seats.

### *War Loans*

Three War Loan drives during 1944 furnished the seasoned war workers of this industry fresh opportunities to apply proved leadership, superb showmanship, and aggressive salesmanship to the primary tasks of the home front. Officials of the national government, including the Secretary of the Treasury and the head of the War Finance Committee, have publicly acclaimed the contribution of the motion picture industry to the success of these war loan drives.

During the year there were 15,110 "Bond Premieres" in the nation's theatres. For these premieres the distributors furnished the films and the exhibitors waived cash receipts in favor of free admissions for bond purchasers. Throughout the year, thousands of theatres sold "E" Bonds to millions of patrons with the theatre constituting the only sales outlet available to war workers nights, Sundays and holidays. Mr. Ted Gamble, National Director of the War Finance Division of the United States Treasury Department,

recently said: "Although motion picture theatres represent less than ten percent of the issuing agents throughout the country, they are directly or indirectly responsible for more than twenty percent of the sales of individual 'E' Bonds."

Thus the motion picture industry gave away the only commodity it had for sale—its films and its theatre seats. The value of these premieres alone during 1944 exceeded 15 million dollars, to which must be added millions more spent in advertising campaigns, adjustments of production schedules to permit star participation, and millions of hours of salaried employees' service spent in selling and promoting the purchase of war bonds.

### *Contributions to National Philanthropies*

Show business—long noted for its generosity—established new records for contributions from the industry and its patrons during 1944. A total of \$6,793,060.04 was delivered to the American Red Cross, representing theatre collections from patrons of \$5,501,450, contributions from Hollywood of \$657,379, and corporate contributions from the industry of \$634,231.04.

Similarly, in the 1944 March of Dimes campaign, the sum of \$4,667,520 was secured, more than doubling the 1943 collection for victims of infantile paralysis, and representing 42.8% of the entire amount received by the National Foundation for Infantile Paralysis in 1944. Theatres with a total of nine million seats collected an average of 54 cents a seat from 55 million patrons.

The industry likewise participated actively in the drive for the National War Fund, with a total war chest contribution from Hollywood alone of \$1,170,407.67, this being one-seventh of the entire Los Angeles total and representing contributions by 24,741 members of our industry.

### *Star Participation*

According to the Third Annual Report\* of the Hollywood

\*The Third Annual Report of the Hollywood Victory Committee of the Motion Picture Industry is obtainable by writing to 415½ North Beverly Drive, Beverly Hills, Calif.

Victory Committee (organized three days after Pearl Harbor as a vehicle for all-out talent participation in the war effort), 3,671 individual artists made 41,463 personal appearances in 6,070 different events. Screen personnel traveled more than 4,000,000 miles, spent 1,430 weeks on the "foxhole circuit" overseas, and made more than 18,000 personal appearances in hospitals and camps in the United States. During the closing months of 1944, for example, there were 68 different tours of army general hospitals. At the present time 50 wounded American fighting men are being returned to the United States every hour. In the months and years to come, visits by actors and actresses to these hospitalized heroes will continue to prove of increasing pleasure and therapeutic value.

#### NEWSREELS

No previous year in history was so filled with soul-stirring events for newsreel coverage as 1944. Our newsreels pictured the great drama of our time as enacted on the battlefield as well as in the conference room. The camera gave us front seats from which to view history as it was being made.

The newsreels pictured for us the great battle scenes of the war in the Pacific—the conquest of Tarawa, Guadalcanal and the Marianas; the retaking of the Philippines, the recapture of Manila, and the release of the internees and prisoners there; and most recently, the unsurpassable heroism of our forces at Iwo Jima. The cameras followed our troops in the invasion of Europe—the landing and the establishment of the beachhead in Normandy; the break-through at St. Lo and the dash across France; the liberation of Paris, and the Russian offensive which has rolled its forces up to the gates of Berlin. And again, they have enabled both civilians and soldiers to witness the epoch-making political events which took place at the Crimea Conference and at the Conference of the Americas at Chapultepec. Through the eyes of the camera, the citizens of our country followed every step in a tense presidential campaign.

During the past year one camera crew after another was withdrawn from studios and added to the photographic services attached to the Army, Navy, Marines and Air Force, as our military leaders realized the importance of gathering, preserving, and presenting in pictures the momentous events of this crucial year in the world's history. Never before have noncombatants been able to associate themselves so realistically in what heretofore had been exclusively the experience of professional soldiers in battle.

In a year in which front-page events almost inundated the newsreels, the newsreel editors had to meet many problems of selection. Because of the shortage of raw stock, the newsreels were reduced from an average of 900 feet in December, 1941, to 800 feet, then 750, and now to 700 feet per issue. The following table gives an approximate representation of newsreel footage devoted to various types of subject matter during the year:

War news on the European fronts.....	35%
Pacific battle area .....	13%
Domestic war activities .....	16%
Training and maneuvers at home.....	4%
Preparation of Allies for the war.....	7%
Captured German and Japanese footage.....	2%
Domestic politics .....	8%
Sports .....	6%
Styles and fashions .....	1%
Miscellaneous coverage .....	8%

The presidential campaign in 1944 presented unusual problems of balancing. Every effort was made, and successfully, by our newsreel editors to see that the candidates of both great parties were afforded equal opportunity for the presentation of their political ideas and ideals. The net result was a thoroughly diversified news coverage of this most important wartime political campaign and a completely democratic portrayal of our political process.

No report of the pictorial gathering of the news of the world

in 1944 would be complete without a tribute to the cameramen who performed so vital and heroic a mission. In their effort to give us a vivid picturization of what took place on all the world's perilous battlefronts, many cameramen were killed at their posts of duty. The man with the camera took the same risks and paid the same price as the man with the gun. None of us can ever forget the picture made by one cameraman as he filmed another cameraman shooting his last take in the Peleliu Islands at the height of battle.

### III. THE VERDICT OF THE POLLS

In recent years we have observed a steady trend toward wider popular approval and enjoyment of films which have greater artistic merit. Each year a larger number of the films rated by competent critics as the year's best have also been the pictures which won the blue ribbon of boxoffice success. There could be no more rewarding response to our efforts to raise the level of popular appreciation of film artistry. The increasing supply of better films each year certainly deserves an increasing public demand for better pictures. The work of our Community Service Department aimed at improving the quality of demand thus cooperates with the industry's efforts toward improving the quality of its productions.

As long ago as 1916, a great educator and psychologist, Professor Hugo Munsterberg of Harvard University, wrote as follows in his book *The Photoplay*:

"No art reaches a larger audience daily, no aesthetic influence finds spectators in a more receptive frame of mind. On the other hand, no training demands a more persistent and planful arousing of the mind than the aesthetic training, and never is progress more difficult than when the teacher adjusts himself to the mere liking of the pupils. The country today would be without any symphony concerts or operas if it had only received what the audience believed at the moment they liked best. The aesthetically commonplace will always triumph over the significant unless systematic efforts are made to reinforce works of true beauty. The moving picture audience could only by slow steps be brought from the tasteless and vulgar eccentricities of the first period to the best photoplays of today, and the best plays of today can be nothing but the beginning of a great upward movement which we can hope for in the photoplay. Hardly any teaching can mean more for our community than the teaching of beauty where it reaches the masses."

That was a prophetic recognition of the cultural benefit which

the motion picture screen would increasingly confer upon the community by its aesthetic cultivation of vast numbers of people not reached by other arts. Even so, Professor Munsterberg could not have anticipated the expanding efforts in this phase of community service which has been one of the cardinal undertakings of this Association since its founding.

The record of last year's productions outruns the most sanguine prophecy. That record can most strikingly be presented by summarizing the results of annual nation-wide polls which selected the outstanding films of the year.

The sixty pictures listed below were named for excellence in the Twenty-third Annual Poll conducted by *Film Daily*, which received ballots from 479 representative critics and commentators on newspapers, magazines, syndicates, and radio stations. The sixty pictures are listed in the order in which they were chosen by the critics' votes.

To correlate the selections of the critics with judgments of approval by the public, we have marked with asterisks those titles which also appeared on lists of the top boxoffice attractions — according to polls taken or statistical evaluations made by the Quigley Publications' annual *Fame*, by the *Showman's Trade Review*, and by *Boxoffice Barometer*. The list published by *Fame* represents a calculation of the 25 top money-making pictures in the period between October, 1943 and September, 1944; the list published by the *Showman's Trade Review* is constructed from a poll of exhibitors and contains 35 titles; the list published by *Boxoffice Barometer* contains 106 titles, all of which rated well above normal in the business they did at the boxoffice.

The number of asterisks following a picture's title indicates whether it appears in one, two or three of these boxoffice listings. The following enumeration therefore shows not only the correlation of the three evaluations based on boxoffice success, but also measures the high degree of agreement between public taste and critical approval: GOING MY WAY,\*\*\* SONG OF BERNADETTE,\*\* MADAME CURIE,\*\*\* DRAGON SEED,\*\*\* SINCE YOU WENT AWAY,\*\*\* WHITE CLIFFS OF DOVER,\*\*\* GASLIGHT,\*\* A GUY NAMED JOE,\*\*\*

STORY OF DR. WASSELL,\*\*\* LIFEBOAT,\*\* LASSIE COME HOME,\*\* DOUBLE INDEMNITY,\*\* ARSENIC AND OLD LACE,\*\* MIRACLE OF MORGAN'S CREEK,\*\*\* DESTINATION TOKYO,\*\*\* MR. SKEFFINGTON,\*\* SEE HERE, PRIVATE HARGROVE,\*\*\* JANE EYRE,\* THE SULLIVANS,\*\* ADVENTURES OF MARK TWAIN,\* COVER GIRL,\*\*\* LADY IN THE DARK,\*\*\* TWO GIRLS AND A SAILOR,\*\*\* HOME IN INDIANA,\*\* UP IN ARMS,\*\*\* HAIL THE CONQUERING HERO,\* GUADALCANAL DIARY,\*\*\* NONE BUT THE LONELY HEART, THOUSANDS CHEER,\*\*\* PURPLE HEART,\*\*\* OLD ACQUAINTANCE,\*\*\* EVE OF ST. MARK, LOST ANGEL,\* THE UNINVITED,\* JANIE, AN AMERICAN ROMANCE, CASANOVA BROWN,\* THE LODGER,\*\* HAPPY LAND,\* NORTH STAR,\*\* FLESH AND FANTASY,\*\* BATHING BEAUTY,\*\*\* TENDER COMRADE,\* WING AND A PRAYER, CHRISTMAS HOLIDAY,\*\*\* PASSAGE TO MARSEILLES,\*\* MASK OF DIMITRIOS, BETWEEN TWO WORLDS, IN OUR TIME,\* PHANTOM LADY, WOMAN IN THE WINDOW, BUFFALO BILL,\*\*\* IMPATIENT YEARS,\* ONCE UPON A TIME,\* KISMET, SHOW BUSINESS,\*\* SHINE ON, HARVEST MOON,\*\*\* ADDRESS UNKNOWN,\* THE BRIDGE OF SAN LUIS REY, THE HITLER GANG.

Of the foregoing 60 pictures cited in the 1945 critics' polls, five were released late in 1943. To this list should be added a number of late 1944 films which received critical acclaim but which were released too late to be mentioned on any of the nation-wide polls: THIRTY SECONDS OVER TOKYO, MEET ME IN ST. LOUIS, NATIONAL VELVET, LAURA, KEYS OF THE KINGDOM, MRS. PARKINGTON. And special citation should be given to two extra-length films which have not as yet been widely exhibited at popular prices: FOR WHOM THE BELL TOLLS and WILSON.

Of the 60 pictures selected by the critics for their artistic excellence, 48 were on one or more of the three lists of boxoffice successes. Of these, 22 were on all three lists, 14 on two lists, and 12 on only one list. Furthermore, of the top ten films according to the judgment of the critics, six were also among the top ten chosen by the exhibitors, seven appeared on all three listings of the most popular successes of the year; and each of the top ten praised by the critics occurred on at least two of the three boxoffice enumerations.



## SHORT SUBJECTS

Shorts do much more than effect a balance in the theatrical program with respect to film lengths. They add a wide variety of subject matters and modes of treatment. It is in the field of shorts that we have seen the amazing inventions of the animated cartoon which epitomize, in some ways, the very essence of the cinematic art. And also in shorts there have been many experimental developments in the pictorialization of historic, scientific, biographic, and even economic themes.

One of the results of the experimental ingenuity which has been exercised in the creation of short subjects has been the development of new ideas and techniques for educational films. Another result has been the development of what has come to be called the "documentary" film — films which are sometimes of greater length than the usual short subject, sometimes even assuming the importance of feature-length pictures.

Though they have been mentioned elsewhere in connection with the account of the organized war activities of the industry, the following six documentaries have such extraordinary merit as film creations that they deserve repeated praise: MEMPHIS BELLE, ATTACK! THE BATTLE OF NEW BRITAIN, WITH THE MARINES AT TARAWA, BATTLE FOR THE MARIANAS, TUNISIAN VICTORY.

No less worthy of citation, though less breathtaking in the exploitation of the camera, are other short subjects produced in 1944. I enumerate them in three lists. The first list cites well-known series of short subjects; the second the outstanding animated cartoons, also of serial character; the third is a list of individual shorts of unusual merit:

(1) PETE SMITH SPECIALTIES, MARCH OF TIME, MUSICAL PARADES, TECHNICOLOR SPECIALS, THIS IS AMERICA, THE PASSING PARADE, ALL-STAR COMEDIES, SPEAKING OF ANIMALS.

(2) WALT DISNEY CARTOONS, BUGS BUNNY SPECIALS, MERRIE MELODIES, POPEYE, GEORGE PAL PUPPETOONS, TERRYTOONS, MGM CARTOONS, WALT LANTZ CARTUNES and COLOR RHAPSODIES.

(3) HALF WAY TO HEAVEN, MONKEY BUSINESS, MEXICAN MAJESTY, BLUE GRASS GENTLEMEN, THIS IS TOMORROW, THE LADY FIGHTS BACK, PLEDGE TO BATAAN, IT HAPPENED IN SPRINGFIELD, WORLD WITHOUT BORDERS, EAGLE vs. DRAGON, COLOR RHAPSODY, NEW AMERICANS, ON GUARD and DOG, CAT AND CANARY.

#### IV. FREEDOM FOR THE WORLD'S SCREENS

In mobilizing the talents and skills that produce the maximums in entertainment, the motion picture industry has served more than the American audience and our own theatre structure. We know that competition for the greatest possible playing time on the screens of the world inevitably raises the standards of the art, creates a greater following for films, and benefits economically the motion picture industries of every country. American films enrich every market in which they are shown. Much of the theatre structure of other countries depends largely upon the flow of films from Hollywood, but we have no monopoly of artistry or enterprise, and our theatres intelligently welcome films from every production center in the world, measuring them by the only appropriate standard—merit as entertainment. The unhampered flow of entertainment from nation to nation is both a challenge and an opportunity for producers everywhere.

In addition to these economic considerations, it is a fact that, as the world approaches the task of peace and reconstruction, every channel of communication, every means of education, every agency of information, must be freed from restraints which would prevent them from functioning in the interests of a free and peaceful world. In this task, the screen will have a great and growing part to play.

People recently liberated from the yoke of the conqueror will be hungry for news. The spirit of men, drooping after a deadly and long-protracted struggle, must be reinspired. Their minds and hearts will need vitalizing reeducation.

The peace we hope for ultimately will rest upon the support which public opinion gives to the plans and arrangements of statesmen. Good pictures produced anywhere can serve as ambassadors of good will. They will help to establish that common bond

of sympathy and understanding for cooperation among the peoples of the world. They can do much to cement the peace which the great powers are now planning.

Speaking before the 100th session of the United Nations Information Board in Washington on January 4, 1945, Mr. Elmer Davis said:

"The world's information agencies have progressed prodigiously since the last peace settlement a quarter of a century ago. . . . The motion picture, which was a quaint embryo at the last peace conference, has become one of the most powerful agencies of international knowledge and intelligence, free of any of the limitations of language and with all the appeal that comes from actually seeing events.

"It is of vital importance how the United Nations Information services are eventually organized. . . . There can be no place in them for any restricted or prohibited functions. The world of tomorrow must be a world of the freest flow of news and information among its different component nations."

No one can deny that one important condition of the peace to come is agreement among the victorious nations to keep free all the channels of communication. Without such freedom there cannot be understanding and confidence, and without confidence and understanding there can be little of that unity so indispensable for world peace. The motion picture industry therefore is vitally interested in world-wide recognition of the right to freedom for all mediums of expression, because no one medium of communication can thrive apart from free expression in all.

An impressive development in our generation is the broader understanding of the first Article in the Bill of Rights. It is coming to be realized that freedom of films and radio, as well as free speech and a free press, is intended by the spirit of that law. This trend is confirmed by many signs. I mention the new Constitution of the State of Missouri in whose Bill of Rights there is the declaration that "no law shall be passed impairing the freedom of speech, *no matter by what means communicated*"; and also the Senate Concurrent Resolution 53 (in the 2nd Session of the 78th Congress) which says:

"That the Congress of the United States expresses its belief in the world-wide right of interchange of news by news gathering and distributing agencies, whether individual or associate, *by any means*, without discrimination as to sources, distribution, rates, or charges; and that this right should be protected by international compact."

The words I have italicized signify the intention of legislatures to include screen and radio along with the press as fundamental mediums of expression and communication. That intention was recently explicitly declared in a historic statement which was made at the Chapultepec Conference held in Mexico City. The Inter-American Conference recommends:

"(1) That the American Republics recognize their essential obligation to guarantee to their people free and impartial access to sources of information.

(2) That having this guarantee in view they undertake upon the conclusion of the war the earliest possible abandonment of those measures of censorship and of control over the services of the press, motion pictures and radio which have been necessary in wartime to combat subversive political tactics and espionage activities of the Axis States."

The extent to which nations have learned some of the bitter lessons of this war will be manifested, I believe, by the extent to which they are willing to ensure the satisfaction of the democratic demand for uncensored news, commentary, and entertainment.

If there be obstacles to the foreign showing of American films after the war, they will be obstacles unwisely erected by governments, not by peoples. Good entertainment is universal tender. The world audience has long welcomed our pictures and eagerly looks forward to the productions of our studios. Cartels, restrictions, and freezings are not merely restraints upon the industry. They are restraints which tend to frustrate the entertainment needs of peoples everywhere.

There is cultural reciprocity inherent in the exchange of film entertainment which must never be endangered by the intrusion of self-serving propaganda. American pictures obviously help interpret American civilization to the peoples of the world. Similarly,

British pictures are reflections of British culture. And the native culture of other countries, manifested in the films they produce, are valuable contributions to world entertainment and cultural interchange. International understanding so necessary for world peace, is promoted. But neither films nor any other means of information, education or entertainment can hope to perform their maximum service if they abandon their integrity. That would return us to the Babel which breeds misunderstanding and animosity. The vitality of all our democratic processes depends upon freedom of communication among free men.

## V. FREEDOM'S RESPONSIBILITIES

No freedom is an unconditional liberty. Art is truly for art's sake only when it is also for man's sake. The freedom necessary to produce the best according to technical standards of excellence is limited by the condition that moral and social standards also measure the worth of works of art. Hence, artistic freedom must be a freedom which accepts responsibilities and duties without feeling any loss of privilege.

The industry again renews its pledge that, through self-discipline, its products will never violate the canons of sound morality and public decency. Only in this way can it continue to deserve the freedom it earnestly tries to use wisely.

So great is the service of entertainment, so many are the values with which it is entrusted, that nothing must ever be allowed to interfere with or encroach upon the performance of that service. We know that without self-regulation in the processes of production, artistic freedom would have withered under externally imposed restraints. We know that without a responsible liberty, the screen could not have been safeguarded from abuse and misuse. Not only would the art have suffered, but the industry would have lacked the incentive, the power and the will to discharge its manifold social duties.

In a recent address, Mr. Eric Johnston, President, U. S. Chamber of Commerce, pointed out that it has been fashionable in certain quarters during the last quarter century "to question moral values, to debunk traditional virtues, to rationalize brutalities, to make excuses for moral indignities." The motion picture industry has determined not to yield to such sophistry.

"A lot of us forgot," said Mr. Johnston, "that our code of morals, respect for truth and fair dealing, are not arbitrary laws imposed

upon us from without. They are the product of thousands of years of human experience—the quintessence of the wisdom of the ages. To violate these codes brings disaster as surely as the violation of physical laws of nature brings disease and death.”

We in the motion picture industry do not allow ourselves to forget these facts. We have based our Production Code upon respect for the natural moral law and have made its sanctity the maxim of our self-regulation. As producers of family entertainment, we have won a signal victory over the wartime pressures and temptations which tended to relax the standards we have set up for ourselves. We have proved that even during the most savage war in history there were no themes or situations that could not be dramatically treated within the limits of decency and good taste; that even the accents of wartime realism do not require us to hurl profanity at children in motion picture theatres, thus giving it the approval of custom or example.



## VI. THE USES OF ENTERTAINMENT

The recognition of the right and of the need of the motion picture for freedom, and the proper acceptance of its responsibility, are all conditions precedent to the possibility of the development of the screen's maximum usefulness.

Entertainment is one of the stark necessities of both social and individual life—a necessity which ranks with the sustenance of the body and its protection by clothing and shelter, with the care of physical and mental health, with the cultivation of the mind and spirit by education and religion.

In the dynamic relationship between work and leisure, entertainment is useful because without recreation—the *re-creation* of our energies—our vitality would soon be depleted, less of the world's work would get done, and even less would be well done. Without the relaxing and recreating ministry of entertainment, the strains and stresses of work carry over into leisure hours, leisure is not enjoyed and, on the contrary, becomes a burden, heavy with boredom and ennui, as enervating as work itself is depleting. Proper entertainment is the remedy to keep the frown off the face of civilization.

Entertainment not only has this fundamental utility, which gives it the rank of a necessity in our social economy, but it also is a matter of great seriousness to those who realize the influence of entertainment upon the hearts and minds of men, upon their individual characters and their social dispositions. As I have pointed out many times before, motion pictures which are good as entertainment are good in other ways. Their utility as entertainment is inseparable from the services they render in the fields of information and education, inspiration and elevation. These are not by-products of entertainment. They are woven into the very fabric of

entertainment—essential ingredients of its goodness as entertainment.

Humanity is so constituted that amusement has always been a necessity. But at no past time could its practical importance be as imperative as in modern society. The urban and industrial conditions of modern life have multiplied many times the need for wholesome entertainment. Were such recreational facilities not available for the multitudes, the unwholesome would rush in to fill the vacuum of idle hours, and to answer the need for relaxation. Just as you serve the leisure hours of the multitude with right diversion, so you rivet the girders of society.

History amply reveals that something like Gresham's law applies to amusements as well as to money—the bad turning up wherever the good is lacking. The level of its most popular amusements provides one of the most significant measures of the level of civilization, and especially of the culture of cities. One need only think of Rome in its decline under the Caesars. In the era of "bread and circuses" Rome suffered as much from the corruption of its amusements as from the scarcity of its foodstuffs.

To call the motion picture the characteristic medium of democratic and industrial civilization is to recognize two things: that motion pictures could not have begun or flourished under other conditions, and that this form of civilization demanded just an instrumentality having the power which belongs to motion pictures. It would seem to be one of the happiest coincidences of history that the invention and development of motion pictures should have coincided with that need for entertainment on the vast scale which springs from the concentrations and pressures of modern society.

As we look forward to the future prosperity of democratic society, as we look forward to the peace of the world which all men of good will conceive in terms of universal neighborliness resulting from citizenship in a common society, we appreciate the values which motion pictures have for helping to build toward that future. They have already builded in the direction of an "international

community," for through the universal language of pictures men of every race, creed and nationality everywhere have shared innumerable common, vital experiences, with mutual emotional sympathies, and in a manner to develop mutual understanding.

Yet all this would mean nothing if the entertainment which the screen provides the world over were not morally sound and humanly wholesome. It would mean nothing if with the passing years films did not manifest an unfailing tendency to reach higher levels of artistry and if, with technical advances, they did not use their powers to maximize all the other values implicit in good entertainment—the education of the mind, the cultivation of the spirit, the invigoration of a sense of community.

Not simply because entertainment is a necessity on an ever-increasing scale in the modern world, but rather because whoever undertakes to satisfy mankind's need for recreation is in a position to benefit humanity and serve the community in so many other ways, the motion picture industry must always recognize its obligation to deliver *all* the goods which good entertainment can provide.

## VII. DEPARTMENTAL ACTIVITIES

### PRODUCTION CODE ADMINISTRATION

That better pictures have come with higher moral standards is significant both artistically and socially. The vigilance to see that both the spirit and letter of our Production Code are reflected in all productions not only has paid dividends in artistic excellence but has gained social recognition for the screen and has brought protection to the industry from unfair restraints which otherwise would have made artistic progress impossible.

Reflecting the general disorder and moral disturbance due to war, a noticeable tendency toward moral laxity has manifested itself in the materials submitted for filming, as well as for other public presentations. It is reflected most frequently in pointed lines of dialogue, characterization, or incidental situations, and not infrequently in basic plot motivation. It filters into lyrics for songs, and into scripts for almost every type of picture—comedies, musicals, mysteries, as well as dramas. The Production Code Administration, in fulfillment of its responsibility, has uniformly and impartially rejected all such unacceptable material.

In the following tables a summary is given of last year's activities:

TOTAL NUMBER OF FEATURE PICTURES APPROVED BY  
THE PRODUCTION CODE ADMINISTRATION  
FROM 1935 TO 1944, INCLUSIVE

<i>Produced by:</i>	1935	1936	1937	1938	1939	1940	1941	1942	1943	1944
U. S. (Member Companies)	334	337	339	322	366	325	403	369	256	284
(Non-Member Companies)	169	229	228	169	161	154	143	147	141	146
Foreign Companies	61	55	41	54	57	44	22	30	20	12
Total .....	<u>564</u>	<u>621</u>	<u>608</u>	<u>545</u>	<u>584</u>	<u>523</u>	<u>568</u>	<u>546</u>	<u>417</u>	<u>442</u>
Reissues .....	338	142	55	49	12	7	4	2	0	0

In addition to the 442 feature pictures indicated, a total of 567 short subjects were approved, of which 514 were produced by member companies in the United States and 51 by non-member companies in the United States. Two short subjects were produced by member companies abroad.

AMOUNT AND CHARACTER OF MATERIAL SUBMITTED FOR  
CONSIDERATION AND CONSULTATION IN 1944

Number of books considered .....	11
Number of play-scripts considered .....	14
Number of synopses considered .....	134
Number of feature scripts considered .....	869
Number of additions and changes considered .....	1,617
Number of short subject scripts, including serials, considered	319
Approximate number of consultations on features and short subjects .....	165
Number of letters and opinions written, dealing with stories, scripts, reviews, etc. for features and short subjects .....	3,739
Number of short subject scripts, including serials, read .....	555

The following tables show a breakdown of the types and kinds of feature-length films approved in 1944, as compared to those approved in 1943:

<i>Melodrama</i>	1943	1944
Action .....	18	26
Adventure .....	2	3
Comedy .....	9	21
Juvenile .....	8	6
Detective-Mystery .....	7	7
Murder-Mystery .....	22	33
Social Problem .....	18	7
Romantic .....	1	0
Fantasy .....	1	0
Spy Mystery .....	1	0
War .....	0	4
Musical .....	0	1
Psychological-Mystery .....	0	1
	<hr/> 87	<hr/> 109
<i>Westerns</i>		
Action .....	78	71
Mystery .....	1	10
Musical .....	4	4
	<hr/> 83	<hr/> 85
<i>Drama</i>		
Action .....	12	5
Biographical .....	8	5
Musical .....	4	8
Romantic .....	2	6
Social Problem .....	63	39
Comedy .....	1	9
Religious .....	1	3
Psychological .....	0	4
War .....	0	4
	<hr/> 91	<hr/> 83
<i>Crime</i>		
Action .....	2	5
Social Problem .....	5	0
Prison .....	0	0
	<hr/> 7	<hr/> 5

	1943	1944
<i>Comedy</i>		
Romantic .....	29	42
Musical .....	67	56
Juvenile .....	13	6
	<u>109</u>	<u>104</u>
<i>Miscellaneous</i>		
Farce-Murder Mystery .....	2	11
Farce-Comedy .....	9	20
Farce-Horror .....	0	1
Horror .....	16	13
Horror-Psychological .....	0	2
Cartoon .....	1	1
Documentary .....	5	4
Fantasy .....	2	1
Historical .....	1	1
Comedy-Fantasy .....	0	1
Travelogue .....	0	1
Sport .....	1	0
Romantic Musical .....	2	0
Musical .....	1	0
	<u>40</u>	<u>56</u>
TOTALS .....	<u>417</u>	<u>442</u>

During the year 1944 no appeals were taken on decisions rendered by either the Hollywood Division or the Eastern Division of the Production Code Administration.

#### TITLE REGISTRATION BUREAU

Our Title Registration Bureau now has an unreleased registration file numbering about 10,000 titles and a release title file numbering over 45,000 as well as a similarity file containing more than 130,000 cards. The service is in daily use. More than 300 titles were cleared for non-member companies alone in 1944, for pictures to be submitted to the Production Code Administration; and 2,645 were registered for member companies. There was a constantly growing correspondence resulting from frequent readjustment of titles occasioned by waivers of priorities by different companies, waivers

of extensions of time by reserve registrants, withdrawals of registered titles, notices of remakes and reissues of pictures previously released, transfers of titles from reserve to priority position, etc.

#### ADVERTISING CODE ADMINISTRATION

The past year saw the motion picture industry maintaining, if not actually improving, its position both in the moral content of its advertising and in its general appeal and effectiveness. Through self-regulation, all branches of the industry have continued a sustained vigilance against the pressure for "letting down" so evident in wartime. It is significant that out of more than 85,000 stills, only something like 7/10ths of 1% had to be rejected for Advertising Code regulations. Although elaborate campaigns on big feature pictures brought the total number of advertisements submitted under the Advertising Code to a figure a little above that of the preceding year—9,410 against 9,243—there was no rejection of any completed press book, as there was none for the previous year.

The following table will indicate the materials handled during the past twelve months in the operations of the Advertising Code Administration:

#### SUMMARY OF SUBMISSIONS AND REJECTIONS—1944

	<i>Material Considered on Submission</i>	<i>Discarded or Revised</i>	<i>Percentages</i>
Stills-Hollywood .....	85,503	675	.8%
Stills-New York .....	1,556	25	1.6%
Advertisements .....	9,410	231	2.4%
Publicity Stories .....	8,127	1	—
Exploitation Ideas .....	6,158	4	—
Posters .....	1,285	56	4.3%
Other Accessories .....	5,380	4	—
Trailers .....	320	2	.6%
Trailer Copy .....	47	1	—
Completed Press Books	397*	—	—

\*(120 Non-Member Company Productions)  
(277 Member Company Productions)



## INTERNATIONAL

It is evident that the position which American pictures have won by artistic excellence and popular acceptance on the theatre screens of the world is of great importance in the promotion of democratic ideals. Our pictures are a product and symbol of these ideals.

The problem of world markets for our films after the war is, however, more than an industry problem. It is, in addition, a problem of international communications. If a true spirit of cooperation is eventually to be built after the present struggle, the need of a free press, a free screen and freedom for every other channel of communication cannot be over-emphasized.

The American motion picture industry, sired and nourished by private enterprise, seeks only unhampered access to foreign markets, subject to the same conditions which apply to their native and to other foreign productions. Our State Department has announced an enlightened policy that places our government firmly behind the principle of unhampered transit for all mediums of expression, including press, motion pictures, cables, and radio. Such a policy is a powerful asset to world understanding and world peace.

It is clear that the principle of unfettered communication on a world-wide scale must be implemented by acts, not words. Discriminatory tariffs, excessive customs duties, kontingents, quotas, price fixing, remittance taxes, frozen funds, exchange restrictions, royalty taxes, dubbing taxes, registration fees, import duties to subsidize domestic industry, discriminatory censorship fees, political censorship, ideological control, import licenses added to import duties, special taxation piled upon normal taxes, prohibition or limitation of remittances, requirements for foreign domestic production in order to obtain permits for the importation and release of American films, excessive revenue taxation and a hundred and one unofficial exactions are mines laid in the path of the free interchange of motion picture information and entertainment. At present 58 countries have some form of legislation, restriction or control that impedes the free distribution of our films.

Certainly, the difficulties occasioned by economic conditions due to world-wide dislocation, shortage of foreign exchange, shortage of raw stock, are problems that have our own sympathetic consideration and cooperation in the postwar period. British and other productions, held to a minimum during the war years, can be expected greatly to expand and add to their opportunities for world exhibition. Better pictures produced anywhere can only result in greater audiences for motion pictures, to the ultimate benefit of producers anywhere. Those are problems of cooperation and competition which the American motion picture industry recognizes. Our industry has not suggested either government subsidy or tariff protection, but it does continue to need, and is grateful for receiving, understanding and support by all the governmental agencies concerned with the export of American films to the world market. The deliberate barriers erected against the free transit of information, education and entertainment across frontiers certainly should be removed in the interests of world cooperation and world understanding. The basic strength of our position in regard to foreign markets is that the peoples of the world have favored and continue to like the productions of our studios. The American motion picture industry currently faces many serious problems, indeed, in the maintenance of its foreign trade. Some of them are unprecedented. In detail, they are unpredictable. Our International Department, under the direction of Gov. Carl E. Milliken, is alert to the situation.

#### COMMUNITY SERVICE

During the year, I have met with many community leaders who have sought the most earnest approach to the problems of the reconstruction period and the part which the film may play in such projects. On November 16, 1944, at a meeting of community leaders which ran through the day and evening, it was recognized that the primary social function performed by the industry is entertainment; that mass entertainment on the scale and quality provided by motion pictures accomplishes a ministry of recreation and stimulation from which the community draws vitally to help meet its tasks. Beyond this, however, are definite welfare needs for which

community leaders must look for aid to the screen as to other mediums of entertainment, information and education.

Among the subjects which elicited emphasis from educators, welfare workers and others, in addition to those of reconversion, youth conservation and international relations previously referred to in this report, were films dealing with the problems of full employment; the education of the agricultural citizen as to the conditions of urban living; the romance of American life and achievements under our own institutions of freedom; films stressing the lessons of unity among the peoples of varying origins and creeds that make up America; themes relating to the protection of health and welfare; pictures dealing with the problems of leisure and with the difficulties confronting people of retirement age who must learn to face the future; inspirational themes that would help to rebuild children who have been damaged morally and emotionally by the bitter experiences of war; films dealing with life on the farm and in the small town which are the core of our nation, directed to the problems of migration and restlessness; films that touch upon the problems of the adolescent boy and girl, upon return to normal home life and school life after earning wartime wages; themes with reference to the readjustment of women now receiving independent incomes from wartime work, when they return home as wives and mothers under normal conditions; the problem of hasty marriages, and war widows and war babies; and pictures on nutritional education in the interest of public health.\*

The previewing of pictures and their assessment from the social standpoint has been an important activity of representative groups of women's organizations, religious and educational bodies, and other groups. The interest of such organizations in the previewing work has been steadily increasing during the past year.

One new and important group was formed in 1944—the Motion Picture Council of Protestant Women — sponsored by The

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\*The essence of my remarks in opening this Community Service conference, later published as an article in the *New York Times*, is reprinted as an appendix to this report.

Christian Herald and under the chairmanship of Mrs. Daniel A. Poling.

While most of the previewing committees in New York and Hollywood represent national organizations such as the General Federation of Women's Clubs, National Society of the Daughters of the American Revolution and the International Federation of Catholic Alumnae, the importance of committees representing local motion picture councils cannot be overestimated. In the Greater New York area alone there are four such councils, with definite programs in the field of previewing forthcoming motion pictures, and centering attention on socially important elements in movie entertainment.

The work of our community program entails a constant flow of information from our Hollywood office and elsewhere to educational and religious institutions, to magazines, newspapers and radio stations. The work now directed by Mrs. Alice Evans Fields of our Hollywood office includes the distribution of socially and educationally significant news of Hollywood—a service that is welcomed by many universities, audio-visual aid departments of large city schools, motion picture councils, public and school libraries, as well as by sustaining radio programs.

During the year our regular field service was continued normally. Mr. Irvin E. Deer, our Midwest field representative, delivered more than 186 addresses during the twelve months, conducted 50 group conferences, and in furtherance of this work engaged in consultations with 930 community leaders.

#### FILMS IN EDUCATION

As we review the record of the past year, perhaps the most significant trend is the increasing recognition of the importance of motion pictures as a factor in education. This stems not only from the expanding utility of 16 mm. film, but also from the increased fidelity, wholesomeness, range and quality of theatrical pictures. Of course the use of training films in all the war services has given this trend still greater impetus. Both students and instructors have

learned the value of films as a teaching device in wartime. They may be expected to bring back with them an eagerness to use motion pictures in the classroom.

The anticipated increased postwar interest in the use of films by educational institutions is beginning to be realized. There is an increasing number of requests for service from schools and school systems, as well as from institutions which are looking to us for the first time for film materials to be used in their instructional programs.

Much of this film service is rendered through Teaching Film Custodians, Inc., which is now distributing to several thousand schools and school systems 16 mm. prints of the theatrical short subjects made available by the various member companies. One of the most gratifying phases of this distribution is evidenced by the degree to which many of the subjects are apparently becoming a permanent part of the teaching program in schools. This is shown by the increasing demand from year to year for many of the subjects first made available at the inception of this service.

Another type of expansion during the past year was the extension of this distribution program into Canada, from which repeated requests have come to permit educational film libraries in Canada to share in these film resources. A request was also received from the Union of South Africa that the companies permit the use of these short subjects in the government schools of that English-speaking ally. Enabling permissions were granted by our member companies and this territorial expansion of our field of service is now in operation.

Obviously the use of teaching films must go side by side with the training of teachers themselves in the use of materials in this form. A most constructive activity of the past year has been participation in all-day institutes for teachers. A very effective start has been made by the State University of Iowa in the promotion of institutes which will actually help in such training. A similar program is in progress and is being organized by the University

of Illinois and in Kansas, the State University has organized a similar series of meetings.

Throughout the past year the program of the Commission on Motion Pictures in Education has been taking form. This is the group which came into being just a year after a series of conferences between leaders of the industry and representatives of the American Council on Education. As now constituted the Commission membership is as follows:

Mark A. May, Director of the Institute of Human Relations at Yale University, Chairman;

Wallace W. Atwood, President of Clark University;

Mary D. Barnes, Principal of Wm. Livingston School No. 10, Livingston, New Jersey;

George S. Counts, Teachers College, Columbia University;

Edmund E. Day, President of Cornell University;

Willard E. Givens, Executive Secretary of the National Education Association;

George N. Shuster, President of Hunter College;

A. L. Threlkeld, Superintendent of Schools in Montclair, New Jersey.

The first project of the Commission is a series of films on global geography and continuing conferences among the members of the Commission is resulting in the development of other film series designed to cover fields of large educational significance. During the past year there have been developments in other directions which may result in extensive production for the visual education field. Encyclopaedia Britannica Films, Inc. has acquired the Western Electric Co. project known as ERPI Classroom Films and has established with the University of Chicago a relationship which may result in the production of visualized curricula in specific areas. Eastman Kodak Co. has presented as a gift to the University of Chicago silent Eastman classroom films which will be distributed by Encyclopaedia Britannica Films.

The film production program of the Office of Education of the

United States, which aided the training of millions of workers in defense industries, has demonstrated to factory management the effectiveness of this type of apprentice training. Plans have resulted for the continuance of this type of trade school on factory time after the war need is over.

Another area of interest which has been developed during the year is films in religious education. More than a year ago, the member companies, through the Association, indicated a willingness to consider a cooperative project with the International Council of Religious Education. Church interest in the project continues and it is probable that actual use of film materials selected from theatrical short subjects will begin during the spring of 1945.

Church interest was expressed also from another source. Under the leadership of the American Bible Society a group of delegated representatives from the 19 denominational boards met on October 5, 1944, and organized the Protestant Commission on Films. We were invited to share in their discussions. Subjects for consideration were the production of short educational pictures dealing with the programs of the church for use in institutional education of their constituency; development of the use of film materials in the regular program of the church school.

The industry's wartime development of the techniques of purely instructional films for the speedier and more effective training of men in industrial and military skills will magnify the future power of vocational training both in schools and factories, as well as the efficiency of industry itself.

It is a pleasure to note the time and effort which important figures of industry are giving to the production of pictures planned for education on health, medicine, dental care, nutrition, agriculture and other subjects of social value. This is an important phase of postwar reconstruction and is obviously a service that should be welcomed by schools, colleges and universities, by farmers, teachers, nurses, doctors, dentists and other professional and civilian groups.

## CONSERVATION

Recognizing increased risks due to manpower shortages, pressures, increased overtime and greater burdens on the film exchanges, our Conservation Department redoubled its vigilance during the year in the endeavor to keep fire hazards in film exchanges to a minimum.

In 1944 not a single fire occurred in the 241 exchanges which are owned and operated by our member distributing companies. The loss record for these motion picture exchanges over a ten-year period, it is to be noted, was six inconsequential fires, with aggregate damage amounting to \$275.

All exchanges in the United States were inspected once each month by a rotating committee of local branch managers and in most distributing centers local fire officials accompanied the branch managers. All 32 distributing centers were visited at least twice and our inspection trips encompassed a traveling distance of more than 37,000 miles. The technical secretary of the National Fire Protection Association has declared:

"The Motion Picture Producers and Distributors of America have a very well organized fire prevention program and have been remarkably successful in keeping down fire losses."

## THEATRE SERVICE AND TRADE RELATIONS

An interesting phenomenon of motion picture attendance is the indication that movies have become America's summer-time amusement, at least during this war period. This is directly contrary to the prevailing belief in a fall and winter theatrical season. A study of the seasonal variations in theatre receipts on the basis of tax reports definitely shows that during each of the last three years the theatres did above the annual monthly average business in June, July and August and less than the annual monthly average business in January, February and March.

Notwithstanding manpower difficulties, shortages of equipment and supplies and even product shortage due to sharply cur-



tailed production schedules, the operation of our theatre structure was conducted with unfailing courtesy and cheerful welcome. Theatres do not have "preferred customers." No one pays more than the posted prices for a seat in any movie and everyone can see the show who wants to, first come, first served.

Federal and state taxation in addition to the federal tax on admissions continues to be a serious burden on the theatre structure. This might have become confiscatory had it not been for the intelligent presentation of the theatres' problem by leading exhibitors of the nation who brought the facts to the attention of the appropriate Congressional committees.

The welfare of the motion picture industry in the long run depends as much upon good trade relations and good labor relations as upon any other factor. There is no room for greed in distributor-exhibitor relations. Both serve the same public.

#### PUBLIC INFORMATION

Both the East Coast and the West Coast organizations of our Public Information Committee, consisting of directors of publicity and advertising of the member companies of the Association, continued to develop their special functions during the year. Most helpful has been the consideration given by members of this group to the impact of individual company publicity, advertising and exploitation on the industry as a whole. Such self-discipline is in the interests both of the movie public and the industry at large. The progress of the coordination, by Mr. Arthur H. De Bra, of the various phases of these extended activities has been notable.

The series of News Letters published by the Committee contained much factual material about the industry as well as the best public opinion focussed on films during the year. Mr. Charles Francis Coe, Counsel for the Association, following the program of the Public Information Committee, made ten key addresses during the year. His appearances in Cleveland, Cincinnati, Chicago, Baltimore, Minneapolis, Kansas City, Dallas, Oklahoma City, Denver and St. Louis were well attended and useful. Also maintained

during 1944 was our program of field representatives aiding the promotion of authentic information and facilities for cooperation, desired by community leaders and interested groups.

The Committee aided in the preparation and placing of advertising for the Red Cross, Bond drives, and in other war services. The prime philatelic event of 1944 was the issue of a motion picture commemorating stamp. This stamp was issued simultaneously in New York and Hollywood. The Committee helped in this recognition of the industry's achievements.

Special note must be taken of the public information contribution made by the War Activities Committee. An outstanding feature of this was the series of public addresses made by Mr. Francis S. Harmon who, on leave from this Association, is serving as Executive Vice Chairman of the War Activities Committee. Following the 43 speeches delivered in 1943, Mr. Harmon gave 24 formal addresses in 1944, including in his nationwide itinerary major meetings at Albany, Miami Beach, New Haven, Boston, Washington, Oklahoma City, Tulsa, San Antonio, Indianapolis, Wilmington, Los Angeles, New York, Detroit and Buffalo.

## TRADE PRESS

The war has brought us new appreciation of our trade press.

No other industry is better served. Our twelve trade publications, all national in scope—four of them dailies—provide our widespread industry personnel with better information, faster, than the trade media of any other comparable business enterprise. This was important and essential to the functioning of the motion picture industry in time of peace; and it has been essential in time of war.

For the historian who undertakes to review the contribution made by the American motion picture industry to the successful prosecution of this war, the volumes of our trade press will be an archive worthy of his study. In them he will find the progressive stages through which the industry advanced in the augmented discharge of its war responsibility. He will find also an explanation of how the momentum was developed to carry over the top the

various Bond campaigns, United Nations drives, subscriptions for the Red Cross, the March of Dimes, National War Fund drives, and the many other functions of our War Activities Committee.

The twelve papers and magazines comprising the Trade Press Division of the War Activities Committee, since May 1942, have contributed 833½ pages of advertising to the industry's war effort, which measured in dollars represent \$272,934. Even more important, however, is the fact that 13,554 columns of news and editorial comment was specifically directed toward war service projects of the industry.

Our trade press succeeded not only in placing a premium on cooperation in the war effort but through explaining to the rank and file of our personnel the necessity for the contractions and restrictions on our normal functioning, helped materially to keep the stream of entertainment unimpaired.

#### TECHNICAL PROGRESS

During the last half of 1944, Eastman Kodak Company announced that two new sound recording films were available, one specifically for variable area recording and the other specifically for variable density recording. Each film provides a better medium for recording each respective type of sound track utilizing available equipment. Neither film requires special exposure nor processing but each film does produce a sound track of higher quality, better frequency registration, and lower noise level than that obtained before. In addition, it is not necessary to record sound with a near ultra-violet source.

Film manufacturers have altered fine grain duplicating negative films so that these materials can be processed under conditions the same as or simulating the processing of camera negative materials. This simplifies laboratory practice for numerous motion picture producer laboratories. The current fine grain positive materials (depending upon the facilities in any given motion picture laboratory) can be processed in either positive or negative continuous developing machines. These changes in the manufacture

of films for various purposes have in some cases increased the economy of the practices to which each applies and added photographic and sound quality improvements.

The facilities of the Electrical Research Products Division of Western Electric Company, Inc. continue to be directed to the development of equipment vital to the war effort.

Engineering progress during the year of 1944 has been limited for the same reasons that progress has been limited for the past three years. Many of the engineering personnel of the producer, distributor and exhibitor companies of the motion picture industry and of film, equipment and accessory manufacturers have been devoting the major portion of their time and experience to the war effort. In the circumstances, only skeleton forces are available for development of new projects to improve the quality of picture and sound appearing on motion picture screens.

In late 1943, technicians in the motion picture industry complied with the request of the Armed Forces to prepare specifications for motion picture equipment, accessories, processes, and film that could be utilized for procurement purposes. This assignment has already resulted in the completion of more than 35 American War Standards, many of which have become Joint Army and Navy Specifications now being used by the Procurement Divisions of the Armed Forces to purchase motion picture equipment, accessories and film. Specifically, some of these completed projects are: 16 mm. Service Model Projection Equipment, which meets all demands of the Armed Forces; Control Methods for the Processing of 16 mm. Release Prints; Test Films for Determining the Character of the Picture Aperture and Lenses of 16 mm. Projectors; Service Model Exposure Meters, etc.

Other specifications are in preparation for both 16 mm. and 35 mm. motion picture equipment, accessories, processes and film. As the Armed Forces are now purchasing equipment, accessories, film and prints by these specifications and as many of these specifications will become American Standards in the postwar period, it is believed these procedures will add improvement to the picture and sound quality on the motion picture screens of the theatre.

From the aerial photographers, engaged in military map-making, comes news of the use of stereographic or vectographic motion pictures, the results of which remind the viewer of the old-fashioned stereoscope that thrilled us in our childhood. These pictures not only disclose new camouflaged gun emplacements but reveal old Roman roadways, long forgotten in England, made for wars in ancient times. Another still secret camera, by taking pictures at an oblique angle, presents a completely distorted scene but a scene that once corrected enables the technicians to measure exactly the height of a small building or a mountain, its distance above sea level, and, conversely, reports the exact altitude of the plane that made the photographs.

Finally, not to let entertainment for entertainment's sake be outdone by the dual achievement of military and civilian engineers, Donald Duck presented us with "phantasmagoria." The interchange of animation with reality in *THE THREE CABALLEROS*, the use of animated characters against rear projection of talent in the flesh and vice versa, combined for the first time with multiple photography impinged on a single negative in a remarkable new camera, holds much of promise not only for entertainment but for education.

## HOLLYWOOD

The Association of Motion Picture Producers in Hollywood continued many activities during the year in support of the national war effort. Motion picture stars were furnished for the 4th, 5th and 6th national War Bond drives, and the industry, through the Hollywood Victory Committee, organized star appearances for the entertainment of the armed forces abroad and to the Army camps in the continental United States. As usual, the industry in Hollywood made an outstanding record in national charity drives in 1944. It contributed to the national war chest the sum of \$1,170,400; to the Red Cross the sum of \$658,000 and to the 1944 Infantile Paralysis campaign the sum of \$49,000.

During the past year the functions of the Call Bureau were

transferred to the Central Casting Corporation, resulting in greater efficiency. The operations of the Central Casting Bureau for 1944 can be summarized by the following figures:

Placements in terms of total man-days .....	324,925
Gross earnings of those placed.....	\$4,129,083.66
Average daily wage.....	\$ 12.71

The Motion Picture Labor-Management Transportation Committee, established under OPA rules, continued to function throughout 1944 to the general satisfaction of both the studios and the studio employees. The system developed for necessary gas rationing applications, etc., by film employees and executives, earned the praise of the OPA which recently inspected the system.

#### PERSONNEL

With staff re-arrangements necessitated by wartime conditions, Mr. George Borthwick, Treasurer and Assistant Secretary of the Association, was given, in addition to the mass of detailed work involved in our many Association activities, the post of General Manager. This has resulted in greater efficiency.

Recognizing the emphasized necessity for the greatest care in the administration of the Production Code, the director Mr. Joseph I. Breen, was this year designated, for that work, as Vice President and Director of the Production Code Administration.

After eleven years of able and loyal service as a member of the staff of the Association, Lester Thompson retired as Director of the Advertising Code Administration and was succeeded by Gordon White, long associated with the industry. Regret at Mr. Thompson's withdrawal and appreciation of the valuable work he had performed were expressed in a resolution by the Board of Directors.

From our small, compact Association a large proportion of the male personnel has gone to war. Former members of the staff and office force are serving their country in the Army, the Navy, the Marines and the Seabees. Men from this group were at Pearl Harbor, Guadalcanal, in the Marshalls; one had two engines of his

bomber shot out over Berlin, but managed to get back to Allied territory where he and his companions bailed out safely. In addition, sons of staff members were wounded at Tarawa, on the coast of Normandy and at Iwo Jima.

The ranking member of this Association group now is Kenneth W. Clark, head of our Public Information Department, on leave. Commissioned as a Major, he went through the African campaign, later going with the Fifth Army to Italy. There, as a Lt. Colonel, he served as Public Relations Officer for General Mark Clark. Performing notable service—frequently under fire—he was awarded the “Legion of Merit” and made a full Colonel. Recently detached from the Fifth Army, Colonel Clark has been given a more important assignment at Allied Force Headquarters of the Mediterranean Area. Every man who went from this Association has served his country well. We are proud of each and all of them.

## VIII. REDEDICATION

When this Association was organized twenty-three years ago, we faced a situation, both at home and abroad, analogous to the one we are now approaching.

We were then still in the uneasy days of a great war's aftermath. Its moral, political and economic repercussions were still violent. In the moral sphere particularly, we were in the throes of what unfortunately seems to be a natural consequence of war's violence and strain—a marked relaxation of standards, which always tends to confuse liberty with license.

Then, as now, industry leaders had an emphasized realization of the immeasurable significance of motion pictures and of the opportunities which abounded for the development of far-reaching service.

It was under such circumstances, and confronting such needs and opportunities, that we began the experiment of self-regulation in the motion picture industry. We sought to save liberty from its counterfeits and to make motion pictures point upward toward every good implicit in their capacity to serve man and society. We had to struggle then against the trend of lapsing standards. A similar trend now seems to be developing as a result of analogous conditions. We cannot shut our eyes to the fact that there is again a resurgence against moral restraints, an impatience with the inhibitions of conscience, and that this destructive force is being organized.

Not only from long experience but from the firmness of resolution which has been reinforced through these years, the Association is prepared to meet the exigencies of this situation. What we began almost a quarter of a century ago has developed into an institution so vital, and has created a program of practices so fruit-



ful, that the present challenge will find us quite conscious of the task. We will not be satisfied merely to hold the gains of a quarter century's growth. The line of progress imposes upon us the imperative necessity to expand and intensify all the Association's efforts and its departmental activities.

Throughout the series of my annual reports, certain fundamental truths have been repeatedly emphasized. It cannot be too often stressed that if the moral content of motion pictures be not right, poison is fed into the blood stream of society; that artistic standards must constantly be raised and entertainment values constantly bettered; and that, remembering the principal service of motion pictures to be entertainment, their collateral usefulness must also be extended and intensified. We have these truths in mind at each critical step in the development of self-regulation. At each stage we have had to integrate our will to do. Through that will, loyal to its objective, much has been done. Deep appreciation is felt by us all for the cooperation within and without the industry which has made this possible.

Many undertakings which now seem feasible could not have been attempted until it was first established that art and prudence in motion pictures do not necessarily conflict; that morality in entertainment is quite compatible with its enjoyment and its best service, even as there is no incompatibility between purity in food and its nourishment, or between honesty and success. Along with this we have established the fact that the twin necessities of improving the quality of supply and raising the quality of demand which supports good pictures are interlocking factors which must be and can be augmented simultaneously. There can no longer be any question that morally sound pictures are good entertainment and good boxoffice.

Through the years we have demonstrated that the industry can regulate itself. By constant acceptance of the industry's duties and responsibilities, we have earned the right to freedom from external restraints or interferences, which would impair the quality of the motion picture art and the effectiveness of its service.

At this important point in the industry's career, we know that motion pictures are now approaching the maturity of their skills—partly as a result of years of effort and experience, and partly due to the impulse which the war has given to the development of technical facilities, opening up means of usefulness in areas heretofore unknown or unrecognized.

No postwar trend of laxity or license, condoning itself in the good name of liberty, will weaken or overcome our determination to keep the screen a free medium by keeping it an honest and respectable one. In the future, as in the past, it will be through a voluntary dedication of our wills and energies that we shall be faithful to that trust. It will be through the conscience of self-regulation that liberty will control its course at every turn, answering to the rudder in order to avoid the rock. Above all, it will be through entertainment enriched by all values appropriate to it, and not by subordinating entertainment to any ulterior aim, that motion picture studios and theatres will deliver the best to the most.

Because of all this, and because we persist in the will to do, we may look to the problems ahead with confidence in the efficacy of our self-regulation.

To effect these purposes, we are increasing the intensity of the industry's concern with all the possibilities of the art's scope and striving. We must apply this increased intensity to all of the ordinary areas of the industry's activities; and beyond that we must attempt to exhaust the possibilities of constructive work in all fields of collateral service. Failing to do this would mean failure to develop the full usefulness of American motion pictures at the moment of their greatest opportunity to serve all the peoples of the world in a manner which will be a positive and definite contribution to the construction of a better society.

We have already begun to move forward in extending the Association's operating machinery and amplifying its personnel. Plans for many new and enlarged activities have been made and are in process of execution. We are prepared to do much more. The time is now. We will pursue these objectives to their complete fulfillment.

WILL H. HAYS

## APPENDIX

The welfare of the community is the common concern of all citizens. Not only is this true in their individual capacities for public service, but in their affiliation with the various organizations which perform the social functions on which the life of the community depends. Industry and business, no less than the learned professions, no less than churches, schools, and hospitals, perform indispensable social functions. According to the division of labor and the distinction of functions, each branch of industry serves the community in its own special way, and it serves the community well in proportion as it does its own job to the best of its ability.

Community service must be conceived as embracing every sort of contribution which can be made to serve the common good. In each case the primary contribution flows from the performance of a specialized function, but there are often many by-products of that function which have great social utility. Community service consists secondarily, then, in developing these by-products to the fullest degree of their beneficence.

The special social function performed by the motion picture industry is entertainment. Entertainment is also the primary contribution which motion pictures make in the service of the community. To understand this in its most dynamic significance, one need only imagine all the movie theatres of the country suddenly closed down and then consider the drastic social consequences which would almost immediately follow. Mass entertainment on the scale and of the quality provided by motion pictures accomplishes a ministry of re-creation and stimulation from which the community draws vitality almost as much as from its basic foodstuffs. Entertainment, like medicine and education, safeguards and strengthens the public health and sanity.

But entertainment must not be narrowly conceived. To be good as entertainment, a motion picture must be good in other ways. It must be morally sound. It must be artistically effective. Whether it be comedy or tragedy, realistic or fanciful, it must reflect significantly on the great themes and situations of human life, even as it draws upon these for its subject matter. Unless it be significant and through its significance stirs our emotions and engages our minds, a motion picture does not really entertain us at all, for it does not hold our attention.

Entertainment cannot be divorced from significance and, therefore, it

cannot do its work of recreation without also doing other things. Stimulating us, both emotionally and mentally, it yields other values: information and education, inspiration and, at its best, elevation. It does these things in the very process of entertaining. These are not by-products of entertainment. They are integral elements of its goodness as entertainment.

In my last annual report I tried to explain what enabled the motion picture to become the most popular art and the most effective entertainment for the widest and most varied audience that any art has ever been privileged to serve. The "reason why" of this potency is simply that motion pictures draw upon many, if not all, of the major arts and so represent a maximization of the elements of human entertainment. By its very nature a consolidation of all the other arts, the motion picture is a synthetic achievement. The component arts supplement and reinforce each other and thus reach a larger audience more effectively than falls under the influence of any one of these arts alone.

This maximization of artistic values explains the effectiveness of motion pictures as entertainment; their effectiveness as entertainment explains their immense popularity; that popularity in turn explains their influence upon all ages and classes of men the world over, and through that influence the motion picture industry is able to perform all of the incidental community services which are the natural by-products of its primary and essential service of entertainment.

From the very beginning the organized industry recognized that the social usefulness of the motion picture depends upon, but is not in any sense limited to, its merits as entertainment. I have said that I thought it would be just as smart to have the motion pictures used only for entertainment as it would be to have the English language used only for novels.

The charter of the Motion Picture Producers and Distributors of America specifies that its object be, not only to establish and maintain the highest possible moral and artistic standards in motion picture production but also to develop their educational as well as their entertainment value and to increase their general usefulness.

For many years now this Association has maintained a Community Service Department, concerned with the educational aspects of motion pictures, both in the sphere of strictly pedagogic or classroom films and also in the field of entertainment films, many of which have inherent educational elements.

In the latter connection, our aim has been to raise the level of popular appreciation, to increase the public demand for better films, as well as to improve the quality of the product. The extraordinary success of this phase

of our undertaking is indicated by the fact that in the course of years there has been an increasing convergence of popular taste and critical or aesthetic appraisal—an interesting thing. We have noted that each year a larger number of the films rated by competent critics as the year's best are also pictures which have won the blue-ribbon of boxoffice success. Thus the work done by our Community Service Department in its nation-wide promotion of certain specially selected films each year at once serves the public good and the good of the motion picture art.

The classroom use of entertainment films has been a by-product of theatrical motion picture production. It has been fostered by the industry through the work of the Teaching Film Custodians. Since 1930, more than six thousand 16 mm. reels of theatrical short subjects have been made available for exhibition in elementary schools, high schools, and colleges in every state of the Union. Certainly that is a community service.

In order to provide visual material in the field of social studies, the industry has cooperated with the Commission on Human Relations of the Progressive Education Association. Excerpts from certain types of feature pictures have been made for use in school guidance programs, with special emphasis on such topics as human welfare and civic responsibility. Similarly, to provide visual aids for the teaching of English and American literature, shorter versions have been made of some of the feature films based on literary classics. American history is another field in which the use of excerpted materials from feature films has extended the scope of visual education. These accomplishments are but the beginning of a wider and more varied pedagogic adaptation of entertainment films for classroom use. Here is an almost limitless field in which the industry recognizes its opportunity and obligation for community service.

During the war the industry has developed the techniques of the purely instructional film, for the speedier and more effective training of men in both industrial and military skills. These developments will magnify the future power of vocational training, both in schools and factories, as well as the efficiency of industry itself. This effect, we think, is a community service.

The extraordinary efficacy of such instructional films naturally redoubled the already great interest in the pedagogic use of the screen, on the part of both the motion picture industry and the educational profession. The war demonstrated the immeasurable advantages of visual training in many fields of knowledge and skill. It gave new impetus to technical ingenuity in the motion picture industry and so developed its production "know how." At the invitation of the American Council on Education, representatives of the industry have participated in discussions of the post-war role of the screen in educational institutions. This eventuated in the formation of the Commission

on Motion Pictures in Education, which is undertaking a five-year program of study whereby the educational profession and the industry will learn how to be of mutual assistance in aiding the future production of pedagogic films in the best interests of education.

More than any other single thing, education holds the key to peace, for peace depends on the reasonableness of enlightened minds and the good will of humanized hearts. It is just that simple. Whatever augments the facilities of education to meet its post-war challenge performs a community service on a world-wide scale.

Still another sort of community service is the aid given to the various pre-viewing groups which issue reports to their constituent members on the content and quality of current motion pictures. The publication of these estimates and appraisals guides intelligent appreciation of motion picture values and tends to raise the quality of the demand. One of the by-products of this pre-viewing work is the preparation and publication of study aids for the use of club groups, schools, and colleges. Through these study aids, the motion picture audience, both in and out of school, has become interested in and attentive to the art of motion pictures, with a consequent cultivation of good taste and critical judgment. And that, too, is a community service.

To elevate the quality of the demand for better pictures is a significant achievement only on the presupposition of an unrelaxed vigilance over the quality of the supply. Ever since the inception of the Production Code, the whole effort of its administration has labored to this end: to safeguard the moral soundness of our production and, beyond this, gradually to raise the standards of both moral and artistic integrity. Though the spheres of artistic competence and moral prudence are distinct and though, if allowed to separate, they often become antagonistic, mutual understanding between artist and moralist can be created by carefully guided cooperation in the very process of production.

Under the operation of the Production Code, such reciprocity and supplementation have been the signal victory of self-regulation in the motion picture industry. Self-regulation, moreover, has been the industry's bulwark of freedom, the freedom of expression so sacred to art as well as to thought. If the motion picture art had not been kept free by self-regulation, it would have inevitably suffered in the strait-jacket of externally-imposed censorship restrictions. Not only would the art have languished, but the industry would have lacked the incentive, the power, and the will to discharge its manifold social responsibilities. With freedom, we have witnessed a quarter-century of progress more amazing than any story told on the screen; without it, the record would have been a dismal one.

With this in mind, the industry annually renews its pledge that, through

self-discipline, its productions will never violate the canons of sound morality and public decency, and thus it will continue to deserve the freedom it has tried to use wisely. No post-war trend of laxity or license, condoning itself in the good name of liberty, will weaken or overcome our determination to keep the screen a free medium by keeping it an honest and respectable one. That will be in the future, as it has always been in the past, the supreme community service of the industry.



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